

November, 1941

SECOND SUPPLEMENT



PIONEER

Young America

Seeks ... TRUTH

BEAUTY ... GOOD

Sacramento Junior College

SACRAMENTO, CALIFORNIA

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Make-up Editor John Henderson

Young America Seeks . . .

PIONEER

Foreword

STILL reaching for the stars, while elsewhere cultural and ethical ideals are being blacked out, Young America continues its college career . . . seeking truth, beauty, good.

Truth . . . making final conclusions on controversial problems only after thoughtful and unbiased consideration of each aspect of the issue involved.

Beauty . . . the appreciation of masterful artistry, the development of the creative in drama, music, art.

Good . . . the simple, friendly acts that make a student body work and play together harmoniously . . . that make for the finest qualities in American citizenship.

So this supplement, second Pioneer of the year, steps out of the usual realm of mundane student publications and tries to portray Young America seriously at work seeking . . . truth . . . beauty . . . good . . . an age-old ideal first made lucid by the eternal Greeks.

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ON OUR COVER:

Typical of the excellence of SJC's art department is Masao Inada, twice winner of the art scholarship. Pictured by Mary Nagasawa he represents the outstanding art students now at work in college classrooms, as well as those who have gone on to become masters in various mediums of creative work.

TRUTH

It hasn't been easy — this business of seeking truth. Men have died for it, lived for it in poverty, suffered abuse. Slowly, through them, the mass of mankind has been weaned from its natural, nebulous womb of superstition to that clear light of rational observation and conclusion which we call "civilization."

By the use of the scientific method centuries of Europeans and Americans have brought forth the modern world that we know, a world of machines, techniques, gadgets, processes. Too frequently we accept its results unthinkingly. Yet unlike the easy primitive drives — to kill, to get food, to hate, to love — the scientific method is the result of hard, patient effort by many minds.

It is not confined alone to the kinetic energies of physics, the catalytic agents of chemistry. In art, science, geography, even in gardening, dancing, eating, sleeping, modern man has tended to depend upon the scientific approach as against primitive taboos. It is the very air that a student breathes when he studies, takes exams, performs lab experiments. It is America, American civilization, and the best of European civilization.

Essentially it is the drawing of a conclusion (hypothesis) from the observation of facts. And it is the testing of this conclusion by more facts. It is also patience, sound thinking, honesty.

Facts in themselves are like leaderless armies without the generalship of the all-embracing method by which they are deployed into intelligent conclusions. And facts in the hands of sinister leaders of hatred and destruction become armies turned against civilization.

It is one thing to jump to a conclusion (hypothesis) that white, Aryan man is superior to all other races of man. It is another thing to test this conclusion honestly by all the available facts and discard it as facts disprove the case.

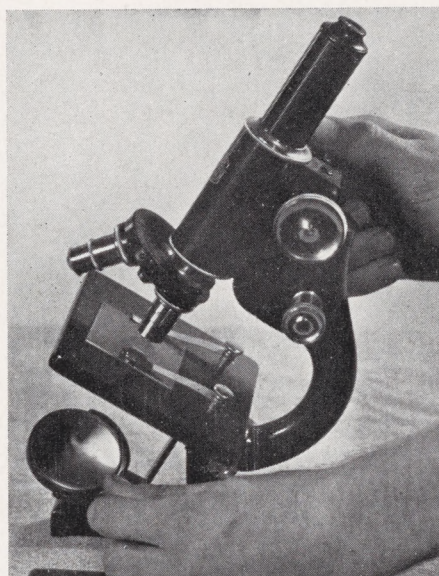
Science, civilization, the scientific method, rest always on the shaky edifice of man. For man with his emotions, his hatreds can over-topple the hard won edifice he has constructed.

And so today, as in the time of Galileo, the precious hold of science upon civilization is overshadowed by the grotesque, semi-barbarian emotional creeds that sprang up out of the chaos of post-war Europe and

Asia. With all knowledge marshalled to the cause of the Leader of the State, as in Nazi Germany, Truth was driven from central Europe — and with it the University and the best that had developed in western civilization over long trying centuries.

The heritage of the Scientific Method becomes more precious as the issues in the present war become more clear. Democracy, because it points the way to freedom of speech, honesty of conclusion, is struggling against primitive, tribal forces that once again have sprung up to overwhelm rational man. It points the way also because it repudiates deceptive, stultifying absolutisms, as pernicious in the world of mind

as in the social order . . . the slavery of the mind to ideologies, to foggy romantic throbbery masquerading as "philosophy": the State as a superior entity with an imperious claim on the minds as well as the bodies of men; the myth of a superior race; vague concepts of the destiny of a hero-folk, the product of "thinking with the blood." Democracy, because it takes the hard way of learning from experience, of testing its conclusions by their results, may lack the immediate glamor of the creeds of absolutism. But it is not senile or decadent, a creed of old men. Because it uniquely has within it the seeds of life for the future — the life of the mind, the life of the spirit, it is eternally youthful. To what is eternally youthful American Youth irresistibly turns . . . because the heritage of American Youth is the heritage of pioneers and seekers, men and women, themselves eternally youthful, who spurned the easy comforts of a servile conformity, that they might live, think, and work in an atmosphere of freedom. American Youth has grown up in this mental climate of freedom. It has been trained to question pretentious dogma, to be hard-headed and realistic, to scent out intellectual dishonesty.



Goes to Class



Impressions of the scientific method at work: Peggy McCarthy and Bud Fisk, left, entering the door of a classroom. To them the scientific approach is a work-a-day process applicable in every class, be it literature, history, or botany. Other pictures, right, contain more impressions familiar to one and a half million college students. Carolynn McKinley studying leaf structure for botany, learning observation, de-

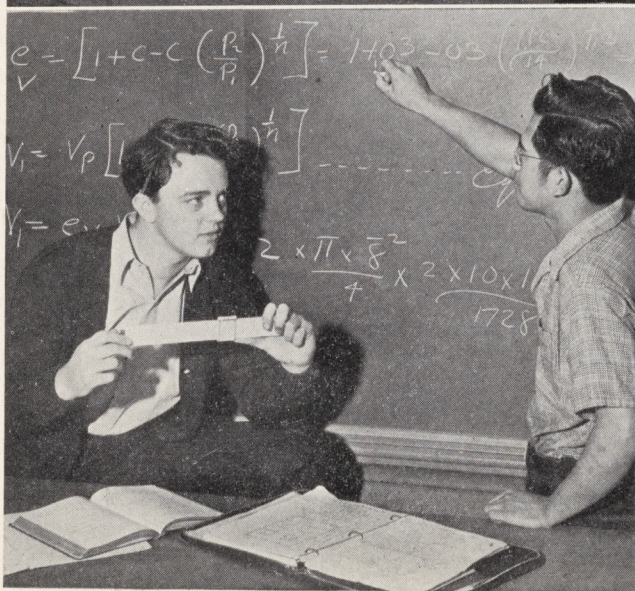
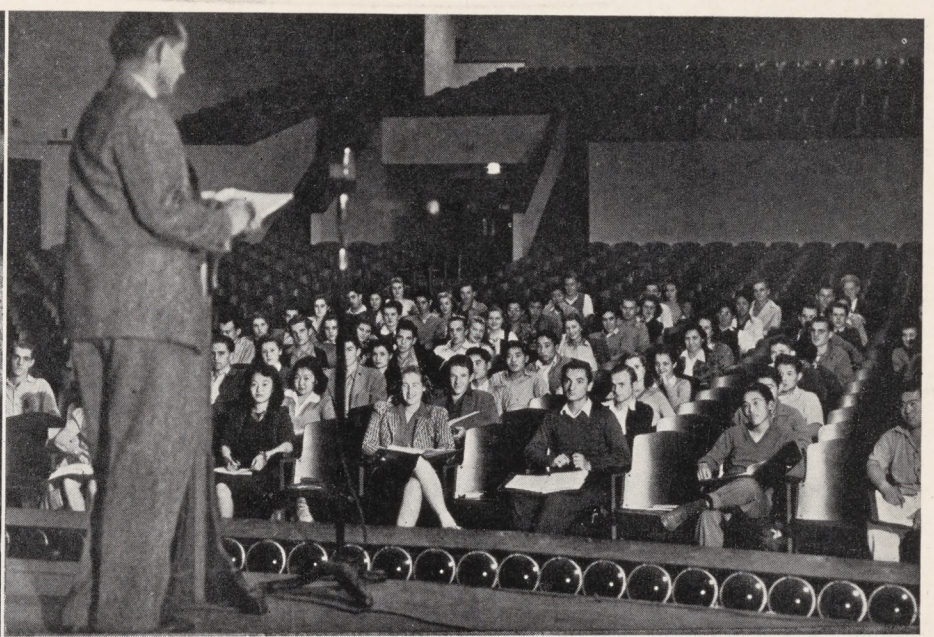
scription. Mary Jean Newman, standing before some of the world's great classics, learning comparative criticism. Barbara Melarkey, geography, realizing how close South America is to Hitler's New Order.

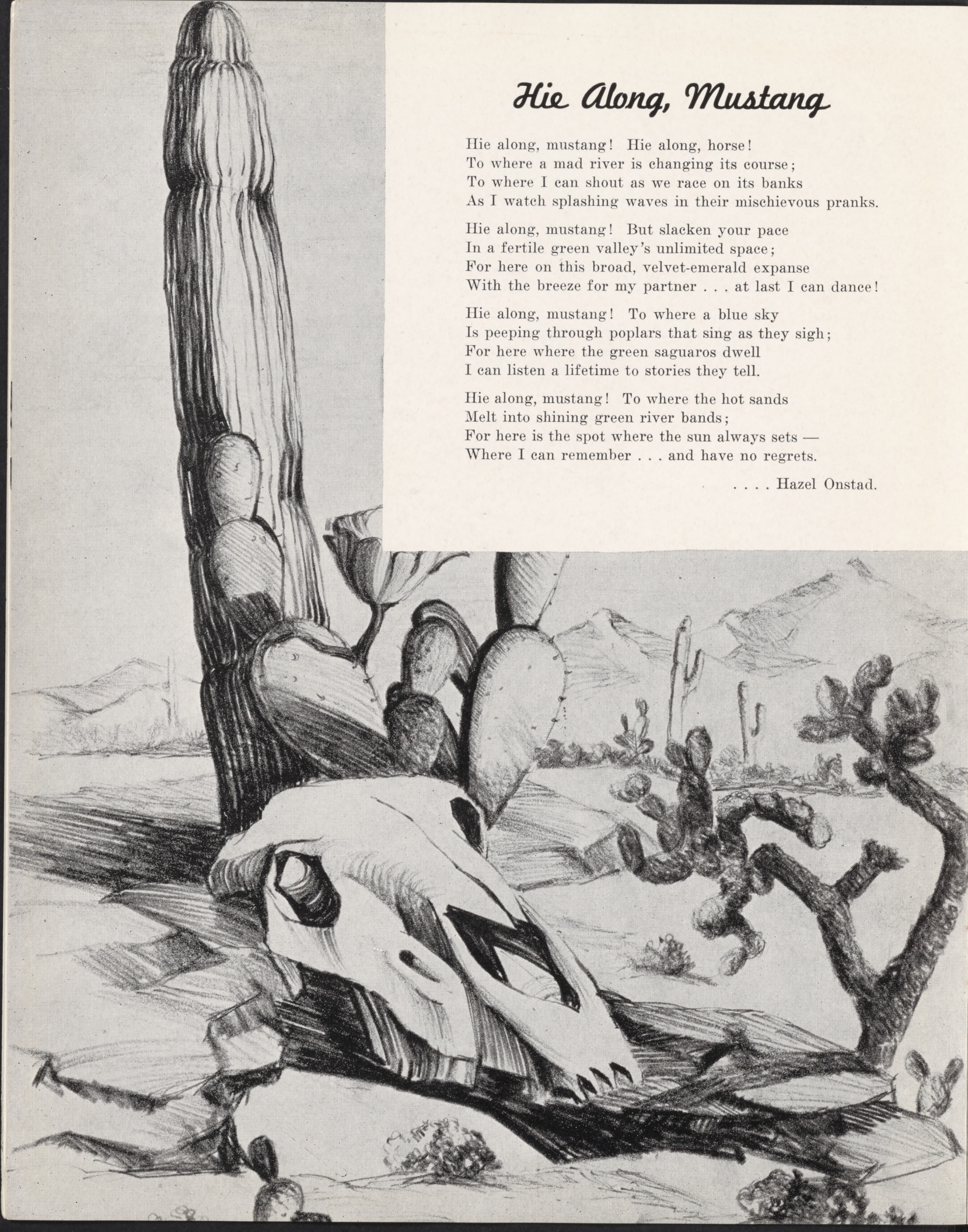
June Wilde and class studying Spanish through records . . . Laura Lee DeVoss, Fran Cartier hear from Dr. Richard Reeve about the changes of bone structure in prehistoric creatures . . . John Mattimo and Jim Louie puzzle over a complicated mathematical problem.

More impressions: Instructor Peter Knoles giving his mammoth American Institutions class information on the American Constitution. Outdoor class in botany, directed by Instructor Joseph Dowdell, identifies the characteristics of "Pittosporum tobira." Instructor Michael J. Brickley, well known for his lectures on English history, inspires earnest analysis of historical fact.

Thus does the scientific method, the search for truth, find its way into every SJC classroom.







Hie Along, Mustang

Hie along, mustang! Hie along, horse!
To where a mad river is changing its course;
To where I can shout as we race on its banks
As I watch splashing waves in their mischievous pranks.

Hie along, mustang! But slacken your pace
In a fertile green valley's unlimited space;
For here on this broad, velvet-emerald expanse
With the breeze for my partner . . . at last I can dance!

Hie along, mustang! To where a blue sky
Is peeping through poplars that sing as they sigh;
For here where the green saguaros dwell
I can listen a lifetime to stories they tell.

Hie along, mustang! To where the hot sands
Melt into shining green river bands;
For here is the spot where the sun always sets —
Where I can remember . . . and have no regrets.

. . . . Hazel Onstad.

BEAUTY

Bit by bit, scientists are piecing together a factual picture of the objective world. In so doing, they take us part way down the road to an understanding of man's other world of feeling and imagination. Physicists, for example, through their researches into light and sound, explain some of the elements in painting and music. Color and sound are produced by the impact of invisible waves upon the human sensory apparatus—light waves upon the retina, sound waves upon the tympanum.

Color is determined by the length of the light wave, measurable to the one hundred-millionth of a centimeter (the Angstrom unit). The full color spectrum extends from ultra-violet at 2,000 Angstrom units to infra-red at 9,000. Nearly half of it lies beyond the limits of human vision. The visible spectrum as we see it in the rainbow extends from violet at 4,000 to red at 7,669. Within these limits can be tabulated mathematically an infinite number of colors.

A physicist, however, cannot explain how a Rembrandt, a Van Gogh, a Diego Rivera, a Grant Wood, all working with the colors in the same visible spectrum, can create with pigment on canvas such vastly dissimilar countries of the soul. Scientists may analyze the physical constituents of beauty in a picture. The essence of beauty is in the last analysis a mystery.

Sound, likewise, is determined by wave-lengths, measurable in cycles per second. The lowest note on the piano vibrates at 27.50; the highest at 4186. Beyond this are the upper harmonics of the string and woodwind instruments, ranging to frequencies of 10,000. Pitch and tone-quality of all musical sounds, whether produced by instruments or the human voice, are thus analyzable with mathematical exactitude.

But the graphs and statistics of wave frequencies are not music, for music is more than the sounds out of which it is constructed. No research monographs in the physics of sound explain the process by which Beethoven called into being the opening unforgettable phase of the Fifth Symphony, or how that phrase, once called

into being, flowered into disturbingly beautiful architectonics.

There have been innumerable attempts to imprison in a formula the ineluctable essence of Beauty. Some

thinkers have sought to define it by searching out the motives that have led men to create it. When a Chinese philosopher of the fifth century B. C. tried to explain the nature of music he said, "Music rises from the human heart when the human heart is touched by the external world." Before that day to this, men have found the springs of artistic creation in the desire for self-expression.

Whatever be the motive that drives a man to write, to paint, or to compose, one fact does emerge clearly. The artist inevitably pours his own unique, individual spirit into his work. No great masterpiece can ever be superseded; each one is a thing of absolute and intrinsic worth, which "time cannot wither nor custom stale."

"Sublimity," said Longinus, "is the ring of a great soul."

Expression alone does not account for art. Man has another equally powerful drive along with his need of self-expression. He seeks to communicate with his fellows. He is not content with the expression of his thoughts and feelings until he has shared them with other men. Thus it is that self-expression is widened and deepened, and art becomes a bond of fellowship, uniting men into a common culture, expressing the insights and aspirations of peoples and epochs. The cathedrals and the poetry of Dante are the consummate expressions of the medieval soul. In Goethe and Beethoven are the essence of modern humanism. . . . In Whitman and Melville, in Foster and the Negro Spirituals, in Frank Lloyd Wright, in Barnard, in Thomas Benton, in the grim realism of Steinbeck and the lyric idealism of Thomas Wolfe, the many-faceted spirit of America is groping for expression.

Young American authors, artists, dramatists, too, join with the noble company of creators in expressing themselves through these pages.



SYMPHONY No. 5

E Minor Opus 95
("From the New World")

Anton Dvorak
1846-1904

Adagio. M.M. ♩: 126.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni I. II. in E.

Corni III. IV. in C.

Trombe in E.

Tromboni I. II.

Trombone basso.

Tympani A. E. H.

Adagio. M.M. ♩: 126.

Preparing such a work as Antonin Dvorak's Symphony No. 5 ("From the New World") for performance means hours of hard, grinding toil to develop disciplined ensemble playing, precision in solo work, thorough grasp of form, structure, and expression.

A symphony orchestra is divided into four "sections": strings, woodwinds, brass, and percussion. Each section is all-important, for symphonic composers toss their themes from one section to another, from one instrument to another, to produce something of the effect of a musical kaleidoscope. A faulty intonation on a viola, a smear on a French horn, a false beat on the kettle-drum, a squeal on the second clarinet will ruin the most inspired moment of Beethoven or Sibelius.

To see that such things do not happen is the job of Conductor David Burnam. To that end he tears the work to pieces, rehearses it bit by bit, drills each separate section mercilessly.

Violas, cellos, and double-basses, for example, have the introductory measures of the first movement of the New World. It is their responsibility to play on pitch, with accurate intonation, with good tone-quality and expression so that the symphony will get off to a good start. In Dvorak's tonal mosaic, every instrumental color has its indispensable function; strings, woodwinds, brasses, and percussions must be ever alert, responsive, filled with esprit de corps.

The pictures on these pages show neither the arrangement of musicians at an orchestral concert nor that used in rehearsal. In order to show clearly the instruments used in the orchestra, the Pioneer has photographed representative instrumentalists, grouped according to sections. The ideal symphony orchestra consists of from 80 to 120 players.

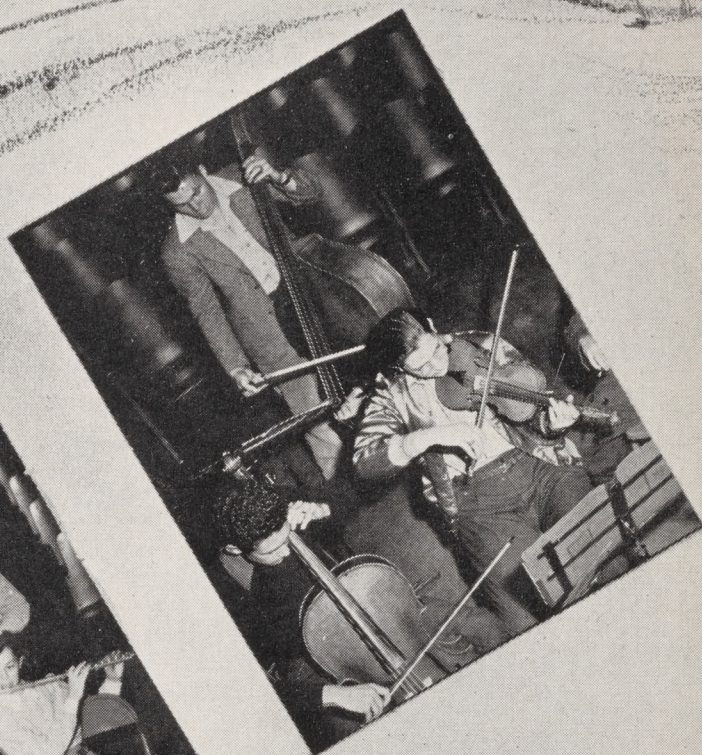


Strings: First violin, second violin, viola, cello, double-bass.

Woodwinds: Piccolo, flute, oboe, clarinet, bass clarinet, English horn, bassoon, contrabassoon.

Brasses: Trumpet, French horn, trombone, tube.

Percussion: Tympani, bass drum, side drum, cymbals, glockenspiel, xylophone, chimes, triangle, etc.



In the pictures: No. 4—Percussionists: Thelma Nairne, cymbals; Axel Larsen, tympani. No. 5—Another approach to symphonic music: Francis French, Helen Richardson, and Armand Restivo follow a recording from score with Instructor William Purves in symphonic literature course.

In the pictures: No. 1—Some members of the string section: Jimmy Davis, viola; Aubrey Penman, cello; Kenneth Keith, double-bass. No. 2—Woodwind players: Doreen Walsh, flute; Kenneth Tucker, oboe; Brick Menz, clarinet; Russell Ellis, bassoon; Harold George, bass clarinet. No. 3—Brasses: Leland Babcock, trombone; John Aldrich, tuba.





"In the style of the chapel"—this is what a cappella literally means. The phrase carries one back to the fifteenth and sixteenth centuries when Des Pres, Lassus, Byrd, Palestrine, and Vittoria created the greatest choral music of the western world. The masses and motets of these polyphonic masters were written to be sung without accompaniment. Thus a choir that sings in the "chapel style" is one that dispenses entirely with instrumental accompaniment, relies solely on the sheer beauty and expressiveness of the human voice.

Unaccompanied choral singing is at once the most beautiful and the most exacting form of vocal ensemble performance. For unaccompanied voices the world's finest choral music has been written—the polyphonic masterpieces of the Renaissance, the chorales of Bach, the liturgical music of the Russian church. To interpret such music is a feat requiring great artistry in both conductor and performers.

One of the outstanding musical organizations of the campus, the A Cappella Choir lives up to the traditions of a cappella choral art. To perfect its repertory of religious music, folk-songs, and modern secular compositions, its members, under the able direction of Miss Ivine Shields, spend countless hours in rehearsal.

At a typical rehearsal the Pioneer photographer captured members representing the various sections: 1. Sopranos Prudence Hawley, Kathleen Carman; 2. Soprano Mary Alice Chase; 3. Contraltos Joan Clark, Claire Emigh; 4. Contralto Elma Pierini; 5. Baritone Bruce Ellithorpe, Tenor Toshi Kiino; 6. Basso Bill Wilson.

Following are pages devoted to the work of the art department with illustrations of selected student effort in the various types of courses offered. Average SJC art student is taking the subject either because he wants to make art a profession or because he realizes that constructive use of his leisure time is as important as his job. For art is more than a means of making money. As Harold Ward, chairman of the department, points out, "Art can help us preserve those values which have been the basis of every lasting civilization and which are in grave danger of being neglected or lost."

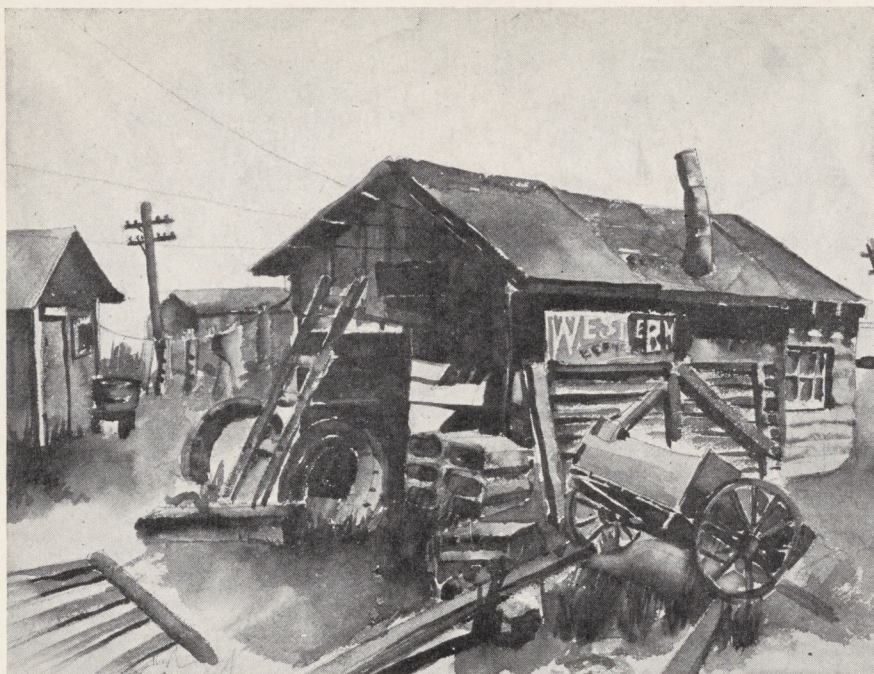


Sponsored by the Art Students' League, the Art Ball, pictured on following pages is Sacramento's most colorful event. A pageant around a theme, and given once a year, Art Ball is a practical outlet for student expression, usually nets a good profit that goes for scholarships to art students.

The art department, to the beginning and advanced student, offers a gamut of courses as varied as the spectrum. Lettering, Poster, Layouts, Illustration, Pen and Ink, Costume Illustration, and Photography are bread and butter subjects that prepare for definite careers, yet can also be used as hobbies. Beginning Drawing, Advanced Drawing, Water Color, Figure Drawing, Anatomy, Life, and Oil Painting give the techniques of the fine arts. Arts valuable for the home and business include Color and Design, Interior Decoration, Appreciation, Appreciation of Costume, and the different crafts.



The Little Gallery, with its two supplementary exhibit galleries — the Library Lobby and Archway Hallway, is under the direction of the Art Department. It has shown hundreds of original oils, water colors, etchings, etc., by famous artists represented in the largest western galleries. Exhibits are changed twice a month throughout the college year.



SHANTY TOWN

SJC Art students like to select realistic subject matter from the world about them.

"Shanty Town," a watercolor by Masao Inada in Miss Amalia Fischbacher's watercolor class, was sketched "beyond the tracks."

"Storm," by Inada in John Matthew's outdoor sketching class, resulted from an afternoon of carbon pencil work on the banks of the river Sacramento.

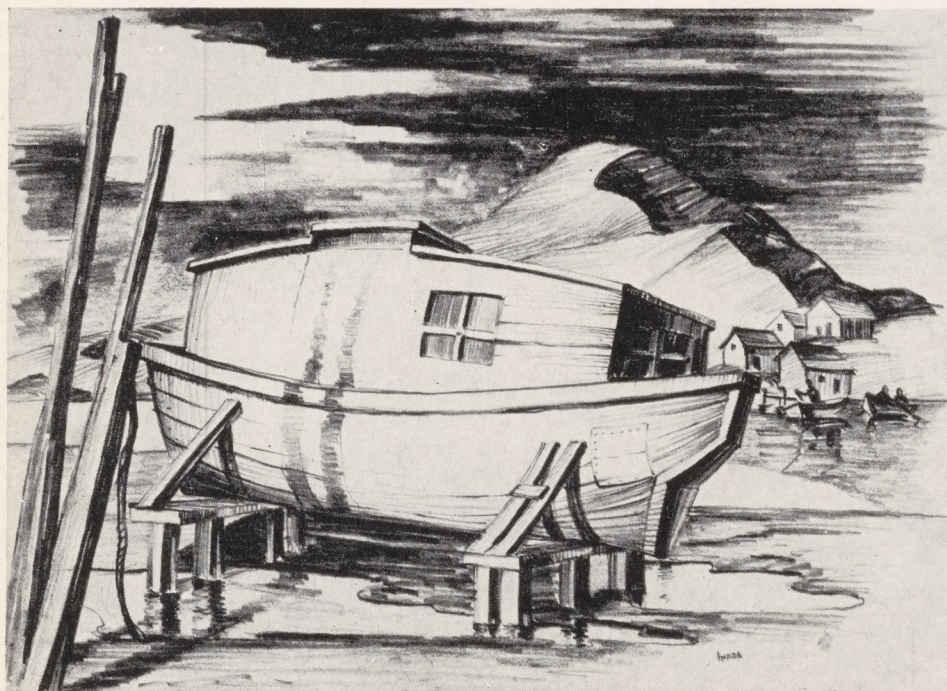
STORM



BETWEEN TRAINS



BEACHED



"Between Trains," by Harry Kidd in Miss Amalia Fischbacher's composition class, is a lithograph illustration of a fruit tramp waiting for the freight express.

"Beached," by Masao Inada, in outdoor sketching class of John Matthews, is a carbon pencil sketch of river life.

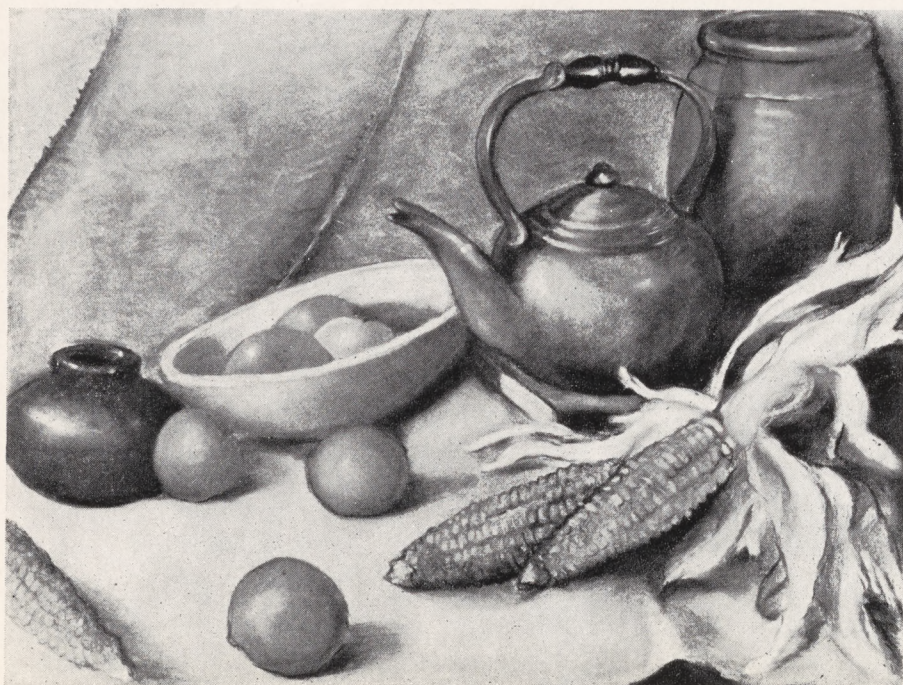
The pleasure of capturing the rhythms, the colors, the line, form, and design of a still scene, has ever captured the imagination of artists.

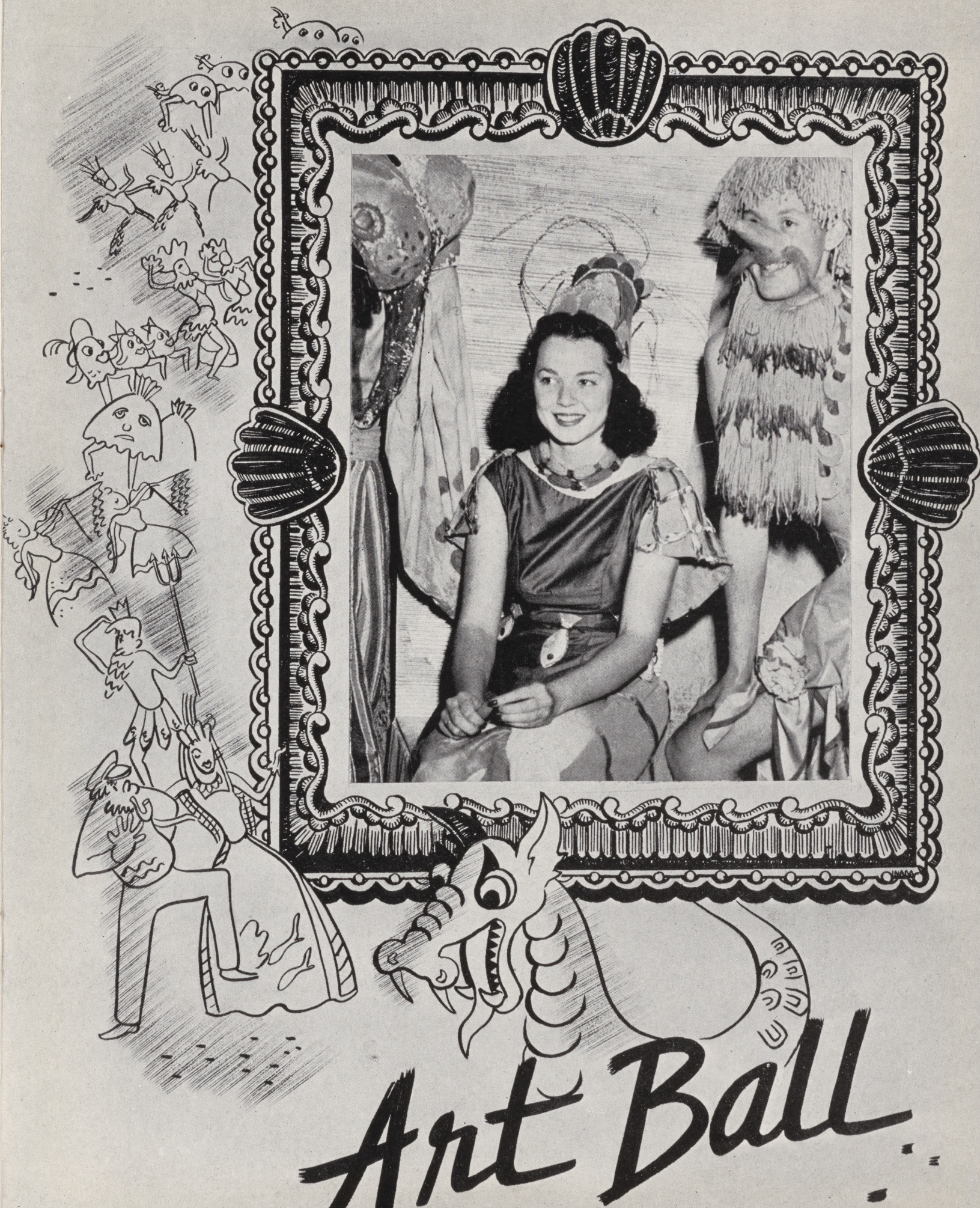
SJC's Charles Corum in Marjorie Graham's advanced drawing class, worked with colored chalks.

Odessa Pritchard drew the composition below while a student in Harold Ward's advanced class.



STILL LIFE





Art Ball



The Pioneer, copying big brother Life, took a couple to one of the season's outstanding social events, SJC Art Ball, chose as its typical Pioneer couple Mary Wallner and Earl Lee Kelly, Jr.

Pioneer photographer Gil Culver followed them part of the evening, caught Earl Lee pinning a lovely orchid (compliments East Lawn Florists) on Mary's shoulder, later taking turns dancing with girl friend and Queen Patti Link, still later bidding Mary good-night at end of swell evening.

Theme of 1941 Art Ball was "Davey Jones's Locker" . . . decor and choreography were subaqueous, piscatorial, slightly cockeyed. In the pictures: Surrounded by Sea-Weed Girls and decked out with crown, top-thatch, Cyrano-proboscis, arty beard, is Old King Neptune. To his right, graceful undulations of the Wave Ballet. Lower left, Coral Chorines enjoy the sinuosities of the rhumba; to their right, the fabled (rarely seen) Serpent of the Deep. Queen was Patti Link, pictured on previous page.



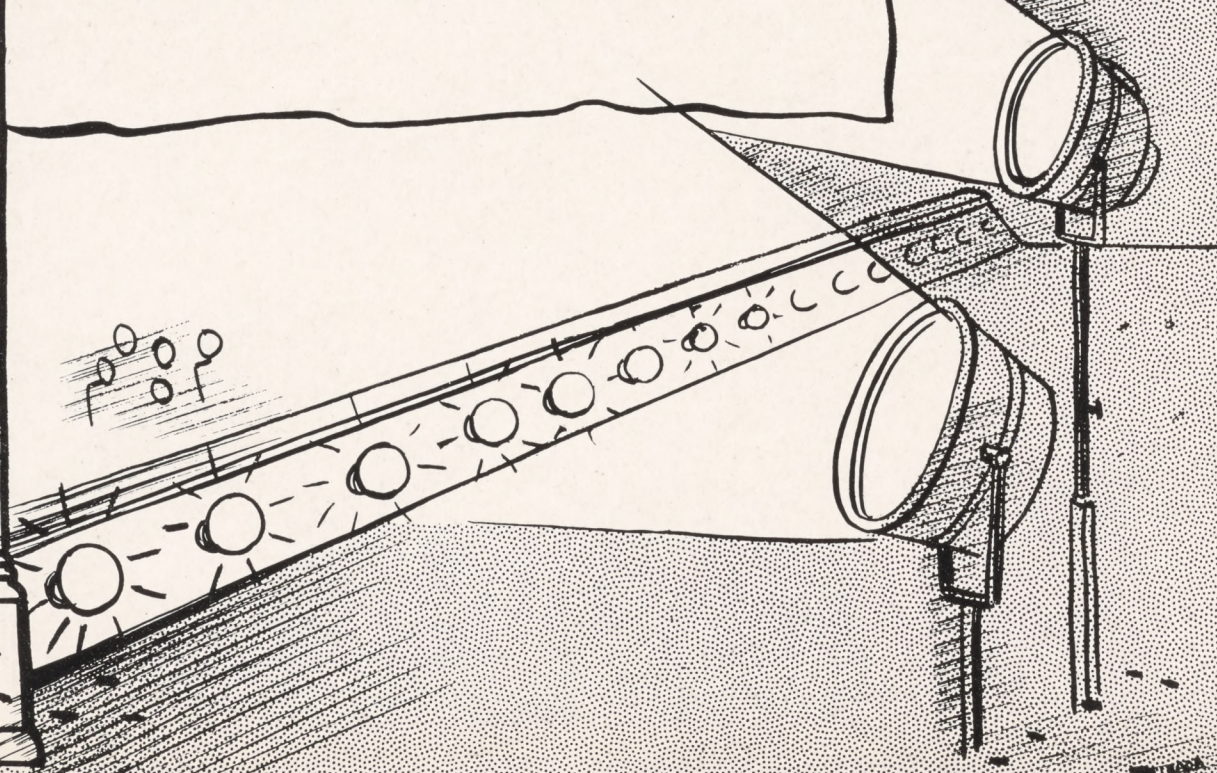
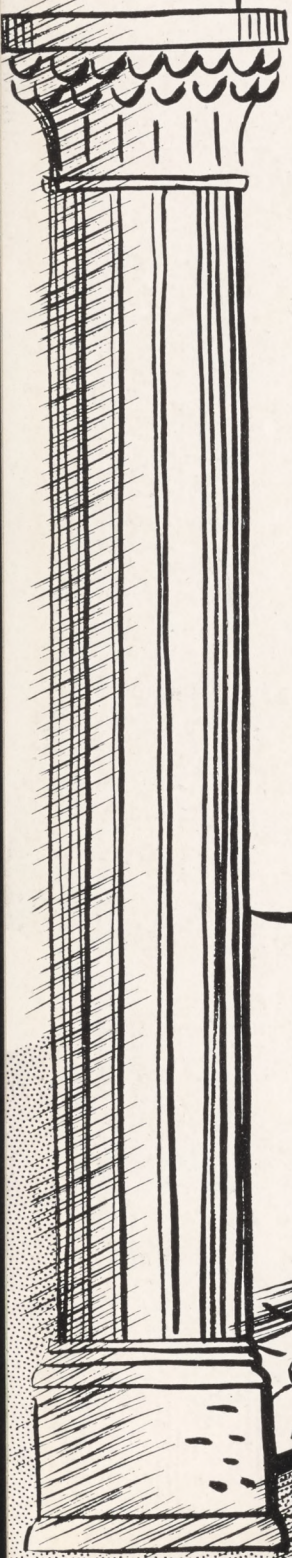
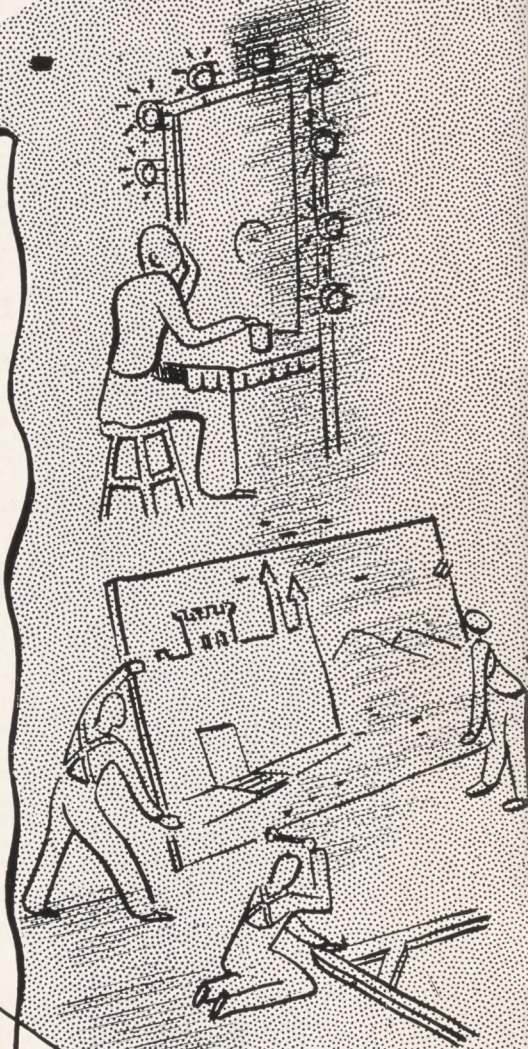
Drama

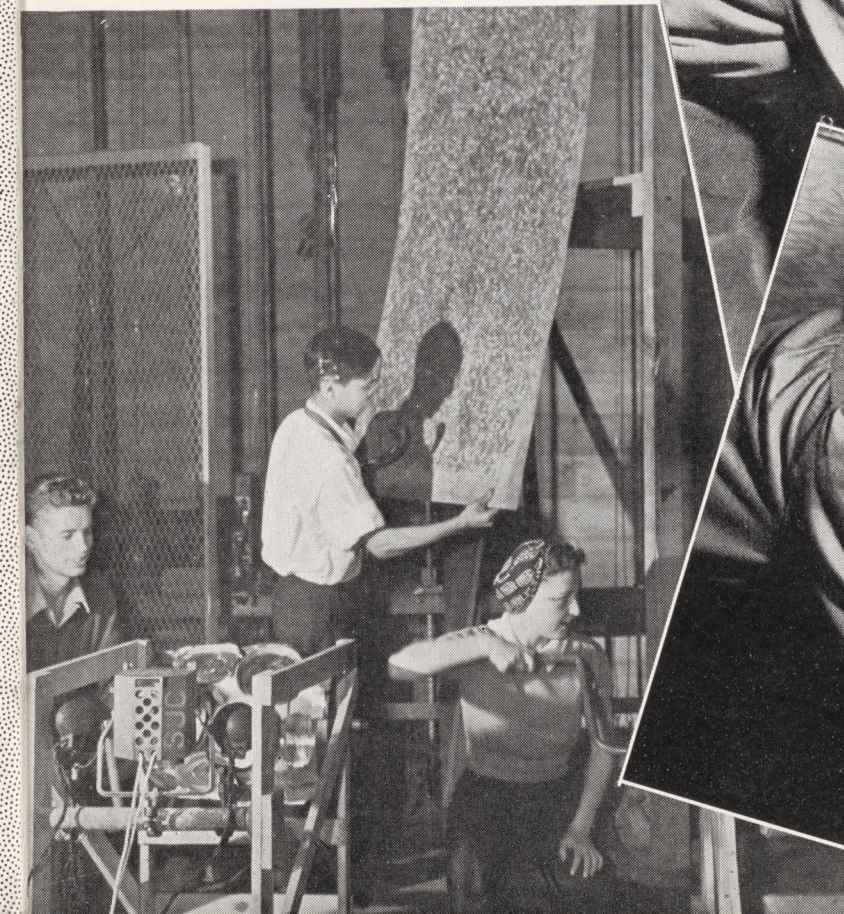
Workshop for the Stage

Curtain . . . the play is about to begin. Back of the performance lie hours of work in stage craft and make-up, as many hours as went into memorizing the lines, learning how to enact the part. Mary Alice Alexander, page opposite, is going through the intricate steps of turning Peter Palmos from a healthy looking American boy into a sinister Arabian Sheik. Panchromatic make-up, first picture, gives the face the proper stage tone. Next comes the fitting of the beard, the penciling of lines, the creation by strokes of the hand of a finished living portrait.

Without proper stage lighting, background, Peter Palmos would not properly materialize before his audience as a real sheik. To enhance the illusion, to make all seem real, James Linn and George Chan work on a stage light bridge, a special one developed at SJC and copied by several western universities. Sound effects create desert winds, the sound of blowing sand. James Linn at the fire machine, George Chan making thunder, Ruth Dean blowing wind create any effect the play director might desire.

Two recent graduates who have made a success in SJC stage lighting have gone to new fields: Bob Parry is now assistant lighting engineer at Yale; Bill Bristol is distinguishing himself at San Jose.







Workshop for the Air

The radio itself is not a work of art. It is an instrument whereby artistic mediums may be transmitted from creator to audience. SJC's radio programs, broadcast regularly from KFBK and KROY, are under the wing of radio workshop classes which arrange for musical broadcasts, write script, enact programs.

Three steps in the process from radio artist to invisible audience are shown here. A student of the class is knitting his brows over the arduous task of writing script. Into his effort must go an extraordinary amount of research (his material must be accurate) and a great deal of fine writing that sounds natural and good to the ear.

Script completed, engineering and timing problems must be worked out: sound effects tested for the right volumes of sound, background music selected for its appropriateness. Over and over announcer, actors, and writer must check the manuscript for timing . . . most important problem of radio presentation.

Marian Krueger and Dorothy Gough, careful preparation completed, are ready for the big moment — on the air. Listening Beverly Selby tunes in, likes the program, thinks she might like to join Radio Workshop . . .



Radio Theater

GOOD

Destitute children will attest to the good done by SJC's Student Christian Association at Louie's Camp, a tenement district on the outskirts of Sacramento. Noting the bad conditions for child growth in this area of ramshackle buildings, broken-down trailers, and muddy streets students went into action by telling others about it, sponsored a playground project, lectured before church and welfare groups. The Housing Authority became interested. After years of hard work, struggle, the result was Dos Rios, now building, a low-cost plan for houses and cooperative living facilities available to families of limited means.

Devoting one afternoon a week to the undereducated at the camp, teaching girls there to sew, to plan better homes, pioneers from the Student Christian Association exemplify a phase of college life too frequently overlooked in the publicity given to football, dances, social clubs.

A regional college like Sacramento — because it has pooled, through its library, teaching staff, and equipment the best that man has thought and expressed on Truth, Beauty, Good—must ever be in the vanguard of its community. From it and from its students must radiate the ideals that stimulate civic consciousness and make for better thinking, better feeling, better doing—which leads to unity in the United States.

From a college go doctors, lawyers, journalists, nurses, social service workers, ministers, teachers. To it come raw recruits, filled with idealism. From it go workers equipped to help mankind in his laborious groping for an ideal. It is in college that the natural idealism of American youth is strengthened and tempered by the sharp metal of honest truth, by the appreciation and understanding that comes from the search for beauty.

And it is frequently the college that sets the intellectual, esthetic, and ethical pace of its community. Instructors and public speaking students are available for talks before Rotary clubs, Kiwanis, Lions, and other civic organizations. Local churches, newspapers, organ-

izations of Girl Scouts, Boy Scouts . . . all find the nearby professor an enthusiastic participant. Four thousand night school students, mostly adults from many walks of life in Sacramento, attend courses to improve themselves professionally or to develop aspects of their personality that would otherwise go neglected.

Average American town must feed on varied but frequently meager diet of its movies. Millions of Americans have never enjoyed a stage play, know little about the higher artistic pleasure of first-hand real actors rather than second-hand celluloid actors. And so the college gives plays, open to the public, the best plays available because it realizes it has an important responsibility to its audience.

And music. The A Cappella choir is known not only to Sacramento but to all of California. Each year the Symphony Orchestra draws a capacity crowd. Music may be heard over the radio, usu-

ally amid the distractions of the living room, but only in an auditorium where one can see, feel the presence of players, does it become, to most of us, a living force.

And books. For well-read young people, informed through the thousands of volumes at the SJC library, become acquainted with the best that has been thought and said in the past and in the present. Graduates of SJC read more widely than they otherwise would if they had not gone to junior college, make better citizens as a result.

Young America seeks Truth, Beauty, Good . . . a trinity of objectives ever cherished by man, first expressed in full clarity by the lucid Greeks more than two thousand years ago. But without the last support of this trinity, Good, the first two would dissolve into an amorphous, purposeless mass. By its ethical standards, by the desire of man to do good to man, to think in terms of service to his fellows can one judge a civilization.

And it is the public school, the college, that helps to iron out the selfish quirks, the "me, myself, and I" latent in every human personality and to widen the area of the self that belongs to all of us—the area devoted to Good.



• Service to others . . . reason for existence of such active SJC organizations as the Student Christian Association, Newman Club, and Lutheran Students Association . . . takes care of leisure time of uncounted college students.

Founded on the Christian Golden Rule, these clubs provide gathering places for students of like interests and result in worthwhile work such as that carried on with the underprivileged children at the American River School.

Shown meeting in the Stanford Home, formerly the home of one of California's foremost families, and now a home for young girls, are members of the Newman Club, national college organization for Catholic students.



Seated around the table are, left to right, Jim Dunphy, John Boyd, Stasia Hobrecht, President Elmo Helling, Eileen Sheridan, Ray Soehren, Dorothy Beakey, and Joe Nelle.

Examining the heirloom platter of the Stanfords are Jim Dunphy, Ray Soehren, Stasia Hobrecht and Eileen Sheridan.



Glimpsed giving a pleasant day in the park to children from less fortunate homes are S. C. A. members Janice Wright and Verna Saylor, feeding the ducks.

On a similar mission are Bonnie Larwick and Barbara Robinson, in the lower picture.



